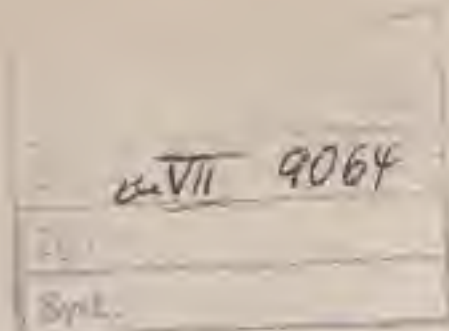


4906 III 12
zu VII 9064



QUARTETT

für 2 Violinen, Viola und Violoncell

VON

FRIEDRICH HERMANN.

Op. 8.

Eigenthum des Verlegers.

Leipzig, bei Breitkopf & Härtel.

Eingetragen in das Leipziger Archiv.

Carl Haack.

3510.



QUARTETT.

Violino I.

Allegro appassionato.

Fried. Hermann, Op. 8.

p

cresc. - - - *f* - - - *p* - - - *pp* *espress.*

cresc. - - - *f*

cresc.

f. *f.*

dolce.

p. *f* *dolce.*

p

cresc. - - - *f* - - - *p*

dim. - - - *pp* *pp*

Violino I.

3

Violino I. Musical score page 3, featuring 12 staves of music. The score includes various dynamic markings such as *sf*, *dim.*, *pp*, *espress.*, *agitato.*, *f*, *p*, *cresc.*, *poco a poco cresc.*, *sf*, *ff*, and *ff*. The music is written in treble clef with a key signature of one sharp (F#). The score includes fingerings (1, 2, 3, 4) and bowings (V, V). The piece concludes with a double bar line and a repeat sign.

9310

Violino I.

tranquillo,
p *pp poco rit.*

a tempo.
espress.

f *dolce,*

sf *sf* *pp*

sf *pp*

sf *dim.*

pp *espress.*

cresc. *f e*

a tempo. 2 *1*
poco ritard. *animato* *mf* *dim.*

pp *f*

Violino I.

5

Allegro molto.

SCHERZO.

The musical score is written for Violino I and consists of 14 staves. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro molto.' and the mood is 'SCHERZO.'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *pp*, *dolce.*, *f*, *ff*, *dim.*, and *pe dim.*. There are also fingerings indicated by numbers 1-4. The piece concludes with a final cadence on the 14th staff.

Violino I.

Moderato assai. (Die halben wie früher die ganzen Takte.)

dolce e legato. *p* *pp* *f* *dim.* *p più lento.*

Tempo I? *pp* *sempre pp* *dolce*

pp

9510

Violino I.

7

ff 1. 2. 3.

4. 5. 6. 7.

Moderato assai.

poco ritard. *dolce,* *p*

dim.

p ritard. *pp*

Tempo I!

pp

pizz.

2

B510

Violino I.

Adagio.

The musical score for Violino I, Adagio, page 8, is written in G major (one sharp) and 3/4 time. The piece is characterized by its slow tempo and expressive phrasing. The notation includes various dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *dim.* (diminuendo), and *dolce* (sweetly). Articulations like *espress.* (espressivo) and *sfz* (sforzando) are used to emphasize certain notes or passages. The score is divided into measures by bar lines, and fingerings (1-4) and bowings (1-2) are indicated above the notes. The piece concludes with a final cadence on the twelfth staff.

Violino I.

9

sf *p* *cresc.* *f* *dim.*

p *cresc.* *f* *dim.* *pp*

Allegro scherzando ed assai vivace.

p *pp*

sp *pp*

mf *pp*

pp

mf *pp*

tranquillo. *espressivo.* *mf*

a tempo. *poco rit.* *sp*

sf

B510

Violino I.

Violino I. musical score page 10. The page contains 12 staves of music in G major (one sharp). The notation includes various dynamics, articulations, and performance instructions.

Staff 1: *p sf sf sf p dim.*

Staff 2: *pp*

Staff 3: *dim.* (fingerings 2, 3, 4, 3, 3)

Staff 4: *pp* (fingerings 3, 3, 1) *cresc.*

Staff 5: *ff eben marcato.* *sf*

Staff 6: *ff* (fingerings 1, 0, 1) *sf sempre ff*

Staff 7: *sf* (fingerings 2, 3)

Staff 8: *animato.* *p* (fingerings 3, 3, 3) *sf e con forza*

Staff 9: *sf* (fingerings 1, 4) *sf*

Staff 10: *sf sf sf sf pesante*

Staff 11: *animato.* *p* (fingerings 3, 3, 3) *sf*

Staff 12: *mf* (fingerings 3, 3, 3) *pp* (fingerings 3, 3, 3) *sempre pp* (fingerings 4)

Violino I.

11

Violino I. musical score page 11. The score is written for a single violin in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The tempo and dynamics are marked throughout the piece.

Tempo and dynamic markings include:

- pp* (pianissimo)
- tranquillo.* (tranquillo)
- espress.* (espressivo)
- mf* (mezzo-forte)
- a tempo.* (a tempo)
- poco rit.* (poco ritardando)
- sp* (sforzando)
- f* (forte)
- cresc.* (crescendo)
- sf* (sforzando)
- ff* (fortissimo)
- animato.* (animato)
- p* (piano)
- pesante* (pesante)
- pp* (pianissimo)
- sf* (sforzando)
- più vivace.* (più vivace)
- ff* (fortissimo)

The score features various musical notations including triplets, slurs, and dynamic markings.

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octetten, Septetten und Sextetten für die Violine u. s. w.

Thlr. Ngr.		Thlr. Ngr.		Thlr. Ngr.	
Beethoven, L. v., Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vln., 2 A. et 2 Vln. par M. C. Fischer	2 —	Gade, N. W., Op. 17. Ottetto p. 4 Vln., A. et 2 Vln. Edur	3 20	Serwaczinsky, St., Op. 9. Introd. et Var. p. Vln. av. 2 Vln., A., Vln. et Cass. Ddur.	— 20
Böck, Frères, Op. 7. Sestetto p. 2 Vln., A., 2 Cors et Vln. Fdur	1 —	Mendelssohn Bartholdy, F., Ottetto p. 4 Vln., 2 A. et 2 Vln. Edur	3 15	Winter, P., Op. 9. Sestetto p. 2 Vln., 2 Cors, A. et Basse. Dmoll	1 10
— Op. 8. Sestetto p. 2 Vln., A., 2 Cors et Vln. Edur	1 —	Ries, F., Op. 112. Symphonie No. 3. arrangé pour 2 Vln., 2 A., Flûte et 2 Vln. ou Double-Basse. Hmoll	2 —	— Op. 10. Septuor p. 2 Vln., 2 Cors, Clar., A. et Basse. Esdur	1 10
				— Ottetto p. Vln., A., Vln., Flûte, Clar., Basson et 2 Cors	1 10

Quintetten für die Violine u. s. w.

Baillot, P., Op. 24. Air russe varié p. V., av. 2 V., A. et Basse. Cdur	15	Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V. 2 A. et B. Hdur. (Nachlass No. 16.)	2 20	Präger, H., A., Op. 24. Variations (thème de Boiel- dieu) p. V. av. 2 V., A. et B. Edur	1 —
Beethoven, L. v., Op. 29. Quintuor p. 2 V., 2 A. et B. Cdur	1 10	Neuling, V., Op. 6. Rondo p. V. av. 2 V., A. et Vln. Adur	1 —	— Op. 28. Grand Quintuor p. 2 V., 2 A. et B. Dmoll 1 10	
— Op. 67. Symphonie p. 2 V., 2 A. et Basse. Emoll. arr.	2 —	Onslow, G., Quintuors p. 2 V., 2 A. et B. No. 1. Emoll. Op. 1. No. 1.	1 15	Riem, W., Op. 6. Quintuor p. 2 V., 2 A. et B. Gmoll 1 10	
— Op. 72. Quatuor de Leonore p. 2 V., 2 A. et B. Cdur. arr.	1 —	— 2. Esdur. — 1. — 2.	1 15	Ries, F., Op. 171. Grand Quintuor p. 2 V., 2 A. et B. Gdur	2 15
David, F., Op. 11. Introd. et Varié sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vln. Adur	1 10	— 3. Dmoll. — 1. — 3.	1 15	Rode, P., Thème varié sur un mouvement de Marche p. V. av. 2 V., A. et B. (et Instruments à vent ad libitum). Adur. No. 4.	1 10
Fischer M. G., Op. 7. Quintuor p. 2 V., 2 A. et B. Cdur	1 —	— 4. Gmoll. — 17.	1 10	Rousselot, S., Op. 23. Quintuor p. 2 V., 2 A. et B. Fdur	1 20
Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll	3 —	— 5. Ddur. — 18.	1 10	Saassmann, F., Polonaise p. V. av. 2 V., A. et B. Cdur	10
Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2.	3 —	— 6. Emoll. — 19.	1 10	Speier, W., Op. 17. Quintuor p. 2 V., 2 A. et B. Emoll	1 10
Kummer, F. A., Op. 11. Divertissement p. les Ama- teurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur	15	— 7. Esdur. — 23.	1 20	Spoehr, L., Op. 129. Quintuor p. 2 V., 2 A. et B. Emoll. No. 6.	2 20
		— 8. Dmoll. — 24.	1 20	Spring, M., Fantaisie p. V. av. 2 V., A. et B. Edur — 23	
		— 9. Cdur. — 25.	2 —	Tolbecque, J. B., Quadrille des Contredances sur des mots de Paganini p. 2 V., A., Basse et Flûte — 15	
		— 10. Emoll. — 32.	2 —		
		— 11. Bdur. — 33.	2 —		
		— 12. Amoll. — 34.	2 —		
		— 13. Gdur. — 35.	2 —		
		— 14. Fdur. — 37.	2 —		
		Pape, L., Quintuor p. 2 V., A. et 2 Vln. Ddur.	1 15		

Quartetten für 2 Violinen, Bratsche und Violoncell.

Arnold, C., Op. 19. Quatuor. Gmoll	1 10	Lilien, Ph., Op. 8. Recueil d'airs variés. Liv. 1	221	Präger, H., Op. 27. Thème varié. No. 2. Adur, Bdur — 34. Quatuor. Ddur	1 10
Auber, D. F. E., La Muette de Portici, Opéra, arr. Liv. 1. 1 Acte	3 —	— Op. 12. Recueil d'airs variés. Liv. 2.	221	Probst, C., Op. 1. Quatuor brill. Gmoll	1 10
— 2. 2 Acte	2 15	Lipinski, C., Op. 9. 3 Polonaises. Adur, Emoll, Ddur	221	Reicha, A., Op. 48. 3 Quatuors. Cdur, Gdur, Esdur — 2 15	
— 3. 3 et 4 Acte	2 15	Malte, J., Grand Quatuor. Adur	8 —	— Op. 49. 3 Quatuors. Emoll, Ddur, Bdur — 2 15	
Bachmann, G., Op. 32. Quatuor. Gdur	221	Marschner, H., Die Fäulners Braut. Opéra, arr. Matthaei, A., Op. 7. Variations. Adur	15	— 32. Grand Quatuor. Cdur	221
Baillot, P., Op. 23. Romance et une Air russe, varié. Edur, Amoll	20	Mendelssohn Bartholdy, F., Quatuors: No. 2. Amoll. Op. 13.	1 20	— 38. Quatuor. Adur	221
— Op. 25. Charmante Gabrielle. Air varié. Cdur — 10		— 3. Ddur. — 54. No. 1.	2 5	— 90. 6 Quatuors: Liv. 1. Esdur, Gdur, Cdur	2 15
Beethoven, L. v., Op. 74. Quatuor. Esdur. No. 10. — Quatuor. Ddur. arr. d'après l'œuvre 28 p. Hercy	1 10	— 4. Emoll. — 44. — 2.	2 5	— 2. Emoll, Fdur, Ddur	2 15
Bolke, Fr., Op. 39. Fugue. Cdur	15	— 5. Esdur. — 44. — 3.	2 5	Riem, W. F., Op. 19. 3 Quatuors. Adur, Bdur, Esdur — 2	
Branchio, J. X., Quatuor. Amoll	1 —	— 6. Emoll. — 80. (Nachlass No. 8.)	2 —	Ries, H., Op. 1. Variations. (Thème de Gensell) Adur	20
Cherubini, L., Fantasia, Opéra, arr.	3 —	— Op. 81. Andante, Scherzo, Capriccio et Fugue. (Nachlass No. 9.)	2 —	Rietti, P. J., Op. 21. 3 Quatuors. Ddur, Gdur, Gmoll	2 15
Christowaki, de, Op. 3. 3 Polonaises. Emoll, Gdur, Adur	15	Meyerbeer, G., Les Huguenots. Opéra, arr. Michaelis, F. A., Op. 8. Variations brill. Gdur	8 —	Rode, P., Op. 11. Quatuor. Esdur. No. 1.	20
Crémont, P., Quatuor. Gdur	1 —	— Op. 9. Variations brill. Ddur	20	— 14. do. Fdur. — 2.	20
Danzl, F., Op. 29. 3 Quatuors. Cdur, Amoll, Ddur — 2 15		— 10. Variations brill. Adur	20	— 15. do. Ddur. — 3.	20
David, F., Op. 32. Quatuor. Amoll	2 10	Margenroth, F., Op. 1. Variations. Edur	71	— 18. do. Gdur. — 4.	20
Dotzauer, J. J. F., Op. 39. 3 Quatuors: No. 1. Fmoll. No. 2. Cdur. No. 3. Adur. à Dussek, J. L., Op. 60. 3 Quatuors: No. 1. Gdur. No. 2. Bdur. No. 3. Esdur. à Ehrl, H. C., Op. 1. Quatuor. Fmoll	1 —	— Op. 2. Variations. Adur	71	— 10. Air varié. Gdur	10
— Op. 2. 3 Quatuors. Gdur, Dmoll, Adur	1 20	Mozart, W. A., 12 Quatuors. Œuvres complètes. Cah. 1. Gdur, Ddur, Bdur	2 —	— 16. Andante varié. Amoll	10
Eberwein, C., Op. 4. Quatuor brill. Adur	1 —	— II. Esdur, Adur, Cdur	2 —	Remberg, A., Op. 1. 3 Quatuors. Esdur, Gmoll, Fdur	2 15
— Variations (Brillant d'amour). Adur	15	— III. Ddur, Bdur, Fdur	2 —	— Op. 7. 3 Quatuors. Ddur, Bdur, Cdur	2 15
Eberwein, M., Op. 1. 3 Quatuors: No. 1. Gdur. No. 2. Adur. No. 3. Bdur. à Eggert, J. H., Quatuor. Gmoll	1 —	— IV. Ddur, Cdur, Esdur	2 —	— 11. Quatuor. Adur	20
Engelberth, A., Op. 3. Polonaise. Ddur	10	— Symphonie. Cdur. (m. 4. Fugue). No. 4. arr. — 1 15		Remberg, B., Op. 1. 3 Quatuors. Esdur, Bdur, Ddur — 2 15	
Fesca, F. E., Op. 12. Quatuor. Dmoll	1 15	Mühling, A., Op. 29. 2 Quatuors. Adur, Cdur	1 20	Rossini, J., Pièces choisies de l'opéra: Le Siège de Corinthe, arr. p. Leon	25
Friedrich, W., Air varié. Edur	10	Müller, C. G., Op. 3. 3 Quatuors: No. Adur. No. 2. Fmoll. No. 3. Bdur	1 15	Rüster, L. J., Op. 4. 3 Quatuors. Cdur, Gdur, Adur — 2	
Gerke, A., Op. 3. 3 Polonaises. Edur, Cdur, Esdur	20	Müller, J. E., Grand Quatuor. Gmoll	1 10	Rubinstein, A., Op. 17. Drei Quartette für 2 Viol- nen, Bratsche und Violoncell. No. 1.	2 —
— Op. 20. 3 Polonaises. Bdur, Cdur, Ddur	1 5	Müller, J. H., Quatuor. Gdur	1 —	No. 2.	1 15
Giorgetti, F., Variations favorites. Emoll	15	Onslow, G., Quatuors: No. 1. Bdur. Op. 4. No. 1.	3 —	No. 3.	2 —
Götze, C., Op. 2. Quatuor brillant. Edur	1 —	— 2. Ddur. — 4. — 2.	3 —	Schmitt, A., Op. 70. 3 Quatuors: No. 1. Bdur. No. 2. Gdur. No. 3. Fmoll. à — 1 5	
— Op. 3. 3 Quatuors. Fdur, Ddur, Edur	2 10	— 3. Amoll. — 4. — 3.	1 —	Schneider, Fr., Op. 90. Quatuor. Gmoll	1 10
Gross, J. B., Op. 9. Quatuor. Ddur	1 20	— 4. Cmoll. — 8. — 1.	1 —	Schumann, R., 3 Quatuors: No. 1. Amoll. No. 2. Fdur. No. 3. Adur. à — 1 20	
Haydn, J., Op. 77. 2 Quatuors. Gdur, Fdur	1 10	— 5. Fdur. — 8. — 2.	1 —	Sörgel, F. W., Op. 11. Quatuor. Dmoll	1 —
— Deruor Quatuor. Bdur. No. 82.	20	— 6. Adur. — 8. — 3.	1 —	— Op. 13. Quatuor. Esdur	1 —
— Symphonie. Ddur. No. 2. arr.	1 15	— 7. Gmoll. — 9. — 1.	2 15	— 21. 2 Quatuors: No. 1. Gdur.	1 5
Hörger, G., Op. 4. Divertissement. Amoll	15	— 8. Cdur. — 9. — 2.	2 15	— 2. Emoll	25
— Op. 5. Quatuor brillant. Adur	25	— 9. Fmoll. — 9. — 3.	1 10	Spoehr, L., Op. 132. Quatuor. Adur. No. 30.	2 —
— 6. Quatuor brillant. Fdur.	1 —	— 10. Gdur. — 10. — 1.	1 10	Spring, M., Quatuor. Adur	25
Jensen, J. F. A., 2 Thèmes variés. No. 1. Gdur. No. 2. Dmoll	10	— 11. Dmoll. — 10. — 2.	2 15	Taubert, W., Op. 93. Quatuor. Bdur	2 —
Lachowaki, J., Op. 7. Thème varié. Fdur	75	— 12. Esdur. — 10. — 3.	1 10	Titz, A., 3 Quatuors. Gdur, Fdur, Adur	2 20
— Op. 22. Air varié. Gdur. No. 3.	121	— 13. Bdur. — 21. — 1.	1 10	Udbye, M. A., Op. 6. Zweites Quartett für 2 Viol- nen, Viola und Violoncell	2 —
Kleinwachter, L., Op. 8. Quatuor. Fdur	1 10	— 14. Emoll. — 21. — 2.	1 10	Velt, W. H., Op. 7. Quatuor. Esdur. No. 3.	1 20
Körner, G. J., Op. 3. Quatuor. Cdur	1 15	— 15. Esdur. — 21. — 3.	1 10	Viotti, J. P., 3 Quatuors concert. Fdur, Bdur, Gdur	2 5
Kreuzer, R., Op. 1. 6 Quatuors concertans: Liv. 1. Ddur, Gdur, Cdur	1 —	— 16. Emoll. — 36. — 1.	1 15	— 3 Quatuors. Fmoll, Cdur, Edur. Liv. 2.	1 10
— 2. Bdur, Fdur, Adur	1 —	— 17. Esdur. — 36. — 2.	1 15	Volz, J. G. B., Op. 21. Quatuor. Fmoll	1 —
— Op. 3. 3 Quatuors. Cdur, Bdur, Amoll	2 —	— 18. Ddur. — 36. — 3.	1 15	Wichmann, H., Op. 12. Quatuor. Emoll	1 25
— 2 Quatuors. Adur, Gdur. (No. 1. et 2.)	1 10	Pape, L., Op. 6. Quatuor. Fdur	1 10	Wichtl, G., Op. 3. Quatuor. Esdur	1 5
— Thème varié. Adur	20	Perkins, Ch. G., Op. 9. Troisème Quatuor pour 2 Violons, Alto et Violoncelle. Edur	2 15	Wild, Op. 10. 6 Quatuors: Liv. 1. Cdur, Edur, Adur	2 15
Leir, F., Op. 5. Quatuor brill. polon. Bdur	25	Ployel, J., Op. 9. 3 Quatuors concert. Cdur, Bdur, Fmoll	2 —	— 2. Gdur, Dmoll, Fdur	2 15
— Air Polonais varié. Bmoll	221	Präger, H., Op. 13. 3 Quatuors: No. 1. Ddur. No. 2. Fmoll. No. 3. Esdur. à — Op. 17. Quatuor. Fdur	1 —	— Op. 30. 3 Quatuors. Esdur, Cdur, Ddur	2 —
		— 18. Quatuor. Esdur	1 —	Zeuner, C., Op. 11. Quatuor. Esdur	1 10
		— 19. do. Cdur	1 —		
		— 27. Thème varié. No. 1. Gdur, Fdur	1 —		

4906 III n2
zu VII 9064



Ze VII 9064

Handwritten signature or name.

QUARTETT.

Violino II.

Allegro appassionato.

Fried. Hermann, Op. 8.

Musical score for Violino II, featuring ten staves of music. The score includes various dynamic markings such as *p*, *f*, *pp*, *cresc.*, *espress.*, *dol.*, *dim.*, and *sf*. It also includes first and second endings marked with '1' and '2'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Violino II.

pp *sf* *sf*
agitato. *cresc.* *f* *sf* *dol.* *cresc.* *f*
f *cresc.* *sf* *poco a poco cresc.* *sf* *sf* *sf* *sf*
fp *fp* *f* *f* *f* *f* *ff* *ff*
3 tranquillo. *p* *2*
poco ritard. *a tempo.* *pp* *mf*
f *dol.*
p *f* *sf* *pp*

Violino II.

3

3 2

dim.

pp pp f

cresc.

f e poco rit. a tempo 2

animato, mf

dim. pp ff

SCHERZO. Allegro molto.

p

pp

3 1

sempre pp

1

pp

Violino II.

f

p

p

dim. - - - p e dim. - - -

pp

3

Moderato assai. Die halben wie früher die ganzen Takte.

1

dolce

p

p

pp

f

più lento

dim. - - - pp

Tempo I? 1

pp

pp

1

1

sempre pp

Violino II.

5

pp

ff

1. 2. 3. 4. 5. 6. 7.

poco rit. >

Moderato assai.

dolce. p

dim. p ritard. pp

Tempo 1º

pp

1 1

4

pizz.

Violino II.

Adagio.

1
p *pp*
p
cresc. *f* *p*
sf *dim.* *pp*
sf *p* *cresc.*
sf *pp* *sf* *espress.* *p*
sf *pp*
cresc. *f* *dim.*
p *pp* *dim.*

Violino II.

Violino II. musical score, 9 staves. Dynamics include *pp*, *mf*, *cresc.*, *f*, *p*, *sf*, *dim.*, *espress.*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 6).

Violino II.

Allegro scherzando ed assai vivace.

The musical score for Violino II consists of 12 staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo and mood are indicated as 'Allegro scherzando ed assai vivace'. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *fp* (fortissimo), *sf* (sforzando), and *pp* (pianissimo). Articulations include slurs, accents, and triplets. The score concludes with a section marked 'a tempo.' and 'p poco rit.' (piano poco ritardando), followed by a final section marked '2'.

Violino II.

9

2 5 *p*

pp

cresc.

ff e ben marcato sf

6 *ff p sf*

pesante. p animato e legg.

f ff p

e leggiero. sf sf ff

sf pesante

animato p

3

mf pp sempre pp

3 1 1 1

Violino II.

tranquillo.

pp *dolce.* *mf*

a tempo.

poco rit. *fp* *cresc.*

f *f* *ff*

animato. *pesante* *p* *s* *3*

mf *pp* *sf*

1 *sf* *pp*

Più vivace. *3* *1* *ff* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

zu VII 9064



an. 9064

QUARTETT.

Willelmine

Violoncello.

Fried. Hermann, Op. 8.

Allegro appassionato.

dolce ed espressivo

cresc. - - - *f*

p - *pp* *p* *cresc.* - - - *f* *p*

cresc. - - - *f f*

p

cresc. - - - *f*

p

cresc. - - - *fp*

dim. - - - *pp* *fp*

dim. *f* *pp*

pp *sf*

Violoncello.

dolce *sf* *p* *sf* *p* *e cresc.* *agitato*
sf *sf* *p e cresc.*
sf *sf* *sf* *f* *cresc.* *fp* *poco a poco cresc.*
fp *fp* *fp* *fp* *f*
cresc. *ff* *ff*
ff
trattando *ff* *pp poco ritard.*
p *a tempo* *mf* *f*
dolce *p* *sf*
sf *pp*
dim. *pp* *pp*
sf *espress.*

Violoncello.

3

a tempo. *cresc.* *f e poco ritard.*

mf *animato* *dim.*

pp *f*

SCHERZO. *Allegro molto.*

p

1 2

1

1 2 3 4 5 6 7 8 9 10 11.

12. 13. 1. 2. 3. 4. 5. 6. 1

pp *f*

dim.

p *pp*

9310

Violoncello.

Moderato assai. (die halben wie frü-
her die ganzen Takte.)

dolce *p*

p *pp*

f *dim.* *pp*

piu lento *pp*

Tempo I?

pp

1 2 pizz.

pp

arco.

f

Moderato assai. *ff* *rit.*

p *p*

Violoncello.

Violoncello musical score, first system (measures 1-8). The music is in 2/4 time. The first staff contains a melodic line with a *pizz.* (pizzicato) marking at measure 7. The second staff contains a bass line with a *arco.* (arco) marking at measure 7. The tempo is marked *Tempo I.* and the dynamics include *dim.* (diminuendo) and *pp rit.* (pianissimo, ritardando). Fingering numbers 1 and 2 are indicated above the notes.

Violoncello musical score, second system (measures 9-16). The tempo is marked *Adagio.* The music is in 3/4 time. The first staff contains a melodic line with a *p* (piano) marking at measure 9 and a *pp* (pianissimo) marking at measure 10. The second staff contains a bass line with a *p* marking at measure 9 and a *cresc.* (crescendo) marking at measure 10. The third staff contains a melodic line with a *pp* marking at measure 9 and a *f* (forte) marking at measure 10. The fourth staff contains a bass line with a *p* marking at measure 9 and a *sf* (sforzando) marking at measure 10. The fifth staff contains a melodic line with a *p* marking at measure 9 and a *pp* marking at measure 10. The sixth staff contains a bass line with a *p* marking at measure 9 and a *pp* marking at measure 10. The seventh staff contains a melodic line with a *f* marking at measure 9 and a *dim.* (diminuendo) marking at measure 10. The eighth staff contains a bass line with a *pp* marking at measure 9 and a *mf* (mezzo-forte) marking at measure 10. The dynamics include *pp*, *p*, *cresc.*, *f*, *sf*, *dim.*, and *espress.* (espressivo). Fingering numbers 1, 2, 3, 4, 5, 6, 7, 8 are indicated above the notes.

Violoncello.

Violoncello musical score page 6. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The tempo and mood are indicated as "Allegro scherzando ed assai vivace." The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score includes various musical notations such as slurs, ties, and accents. The piece concludes with a "trillo" (trill) marked "dim." and "p".

Allegro scherzando ed assai vivace.

trillo dim. p

Violoncello.

a tempo.

p poco rit. *fp*

sf *pp* *sf* *pp* *sf* *pp*

dim. *pp*

cresc. *ff e ben marcato.*

sf *ff*

sf

pesante.

p leggero.

f *sf*

pesante. *animato.*

p

Violoncello.

Violoncello musical score page 8. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 14 staves of music. The notation includes various dynamics, articulations, and performance instructions. Fingerings and bowings are indicated throughout the piece.

Key markings and instructions include:

- mf* (mezzo-forte)
- pp* (pianissimo)
- sempre pp* (always pianissimo)
- tranquillo.* (tranquil)
- dolce.* (sweetly)
- a tempo.* (at tempo)
- cresc.* (crescendo)
- f* (forte)
- sf* (sforzando)
- pesante.* (heavy)
- animato.* (animated)
- più vivace* (more lively)
- poco ritard.* (a little ritardando)

The score concludes with a final double bar line.

zu VII 9064



2ce IV 9064

QUARTETT.

Müller

Viola.

Fried. Hermann, Op. 8.

Allegro appassionato.

p
cresc. - - - f - - - pp p
cresc. - - - f p
cresc. - - -
f f
p
cresc. - - - f p
p cresc. - -
f p dim. - - pp
sf sf sf
dim. - - - pp pp sf
2

Viola.

agitato.
f *f* *cresc.* *f* *f* *p*
cresc. *sf* *sf* *f* *cresc.*
poco a poco cresc.
fp *fp* *fp* *fp* *fp* *sf*
sf *sf* *sf* *sf* *sf* *sf* *ff*
ff
tranquillo.
3 *p*
2 *a tempo. 4*
pp poco ritard. *mf*
f *dolce.*
restez.
sf *pp* *espress.*
sf *sf* *din.* *3* *2* *2*
 9510

Viola.

3

pp *pp* *f* *cresc.* *f e poco ritard.* *a tempo. 2* *1* *dim.* *pp* *f*

Allegro molto.

SCHERZO.

pp *1* *3* *1* *1* *1* *1* *1* *pp* *sempre e pp*

Viola.

f

dim.

p e dim.

pp

Moderato assai. (Die halben wie früher die ganzen Takte.)

dolce, legato

p

pp

f

dim.

pp

più lento

Tempo I? 1

pp

sempre pp

Viola.

5

pp
f
ritard.
 Moderato assai.
p e dolce, *p* *f*
dim. *p* *ritard.* *pp*
 Tempo I^o
pp
 1 6
pizz. *arco.* *pizz.*

Viola.

Adagio.

p *pp*
p
cresc. *f* *p*
pp
sf *p* *cresc.*
sf *pp* *sf* *p*
espress. *p* *sf* *pp*
cresc. *f* *dim.* *p*
pp *dim.*

Viola.

1

pp *mf* *cresc.* *f* *p* *cresc.* *f* *pp* *cresc. sf* *f* *espress.* *cresc.* *f* *pp* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *pp*

OSTO

Viola.

Allegro scherzando ed assai vivace.

p
pp
fp
fp
pp
mf
pp
pp
mf
a tempo.
fp
f
pp
f
pp
f
pp
dim.
pp

triquillo.
dolce.
espress.
p poco rit.

Viola.

9

5

p

pp

cresc.

ff e ben marcato

sf

ff

sf

animato e leggiero

p

f

ff

p

f

ff

sf

pesante.

animato.

mf

pp

sempre pp

1

2

3

4

5

6

7

8

9

10

11

12

13

Viola.

pp *tranquillo.* *espress.*

mf *mf*

a tempo. *poco ritard.* *fp*

cresc. *f* *f*

sf *ff*

animato. *pesante* *p*

mf *pp* *sf* *pp*

sf

Più vivace. *ff*

sf *sf* *sf* *sf* *sf*

sf *sf*

